Always Order "DE WITT'S" Ethiopian and Comic Drama.

Price] **No. 143.** [15 Cents.

DE WITT'S

ETHIOPIAN AND COMIC DRAMA.

THE WONDERFUL TELEPHONE.

A Black Sketch.

IN ONE SCENE.

By FRANK DUMONT,

Author of "Marked for Life," "Absent Minded," "Held at Bay," "Wide Awake," "The Polar Bear," "The Medical Student," "Happy Uncle Rufus," "A Desperate Situation," "Cupid's Frolics," etc., etc.

TO WHICH ARE ADDED,

A Description of the Costumes—Cast of the Characters—Entrances and Exits—Relative Positions of the Performers on the Stage and the whole of the Stage Business.

New York:

THE DE WITT PUBLISHING HOUSE,

No. 33 Rose Street.

NOW READY. ☞ A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING PLAYS, AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing Plot, Costume, Scenery, Time of Representation, and every other information, mailed free and post-paid.

DE WITT'S

ETHIOPIAN AND COMIC DRAMA.

Nothing so thorough and complete in the way of Ethiopian and Comic Dramas has ever been printed as those that appear in the following list. Not only are the plots excellent, the characters droll, the incidents funny, the language humorous, but all the situations, by-play, positions, pantomimic business, scenery, and tricks are so plainly put down and clearly explained that the merest novice could put any of them on the stage. Included in this Catalogue are all the most laughable and effective pieces of their kind ever produced.

☞ Any of the following Plays sent, postage free, on receipt of price—Fifteen Cents each.

☞ In ordering, please give correctly the title of each piece wanted.

*** These Plays require but one scene, unless otherwise stated. The figures in the columns indicate the number of characters—M. male; F. Female.

No.		M.	F.
141.	Absent Minded, Eth. farce	3	1
73.	African Box, Eth. burlesque, 2 sc.	5	
107.	Africanus Bluebeard, Eth. musical burlesque	6	2
113.	Ambition, Irish farce, 2 scenes	7	
133.	Awful Plot (An), Eth. farce	3	1
43.	Baby Elephant, Eth. sketch, 2 sc.	7	1
42.	Bad Whiskey, Irish sketch	3	1
79.	Barney's Courtship, Irish musical interlude	1	1
40.	Big Mistake, Ethiopian sketch	4	
155.	Black Brigands, musical burlesque	8	
6.	Black Chap from Whitechapel, Ethiopian farce	4	
10.	Black Chemist, Ethiopian sketch	3	
11.	Black-Ey'd William, Eth. sketch, 2sc.	4	1
146.	Black Forrest (The), Eth. farce	2	1
110.	Black Magician, Eth. comicality	4	2
126.	Black Statue (The), Eth. farce	4	2
127.	Blinks and Jinks, Eth. sketch	3	1
128.	Bobolino, the Black Bandit, Eth. musical farce	2	2
120.	Body Snatchers (The), Eth. sketch 2 scenes	4	
78.	Bogus Indian, sketch, 4 scenes	5	2
89.	Bogus Talking Machine, Eth. farce	4	
24.	Bruised and Cured, Eth. Sketch	2	
108.	Charge of the Hash Brigade, comic Irish musical sketch	2	2
148.	Christmas Eve in the South, Eth. farce	6	2
35.	Coal Heaver's Revenge, Eth. sketch	6	
112.	Coming Man, Eth. sketch. 2 scenes	3	1
41.	Cremation, Eth. sketch, 2 scenes	8	1
144.	Crowded Hotel (The), sketch	4	1
140.	Cupid's Frolics, sketch	5	1
12.	Daguerreotypes, Eth. sketch	3	
53.	Damon and Pythias, Eth. burlesque 2 scenes	5	1
63.	Darkey's Stratagem, Eth. sketch	3	1
131.	Darkey Sleep Walker, Eth. sketch	3	1
124.	Deaf as a Post, Eth. sketch	2	
111.	Deeds of Darkness, Eth. extravaganza	6	1
139.	Desperate Situation, farce	5	2
159.	Dodging the Police, farce	6	3
157.	Don't Get Weary, musical sketch	1	1
50.	Draft (The), Eth. sketch, 2 scenes	6	
64.	Dutchman's Ghost (The), sketch	4	1
95.	Dutch Justice, Dutch sketch	11	
67.	Editor's Troubles, farce	6	
4.	Eh? What is it? Eth. sketch	4	1
136.	Election Day, Eth. farce, 2 scenes	6	1
98.	Elopement (The), farce, 3 scenes	4	1
52.	Excise Trials, Eth. sketch	10	1
25.	Fellow that Looks like Me, interlude	2	1
88.	First Night, Dutch farce	4	2
51.	Fisherman's Luck, Eth. sketch	2	
152.	Fun in a Cooper's Shop, Eth. sketch	6	
106.	Gambrinus, King of Lager Beer, Eth. burlesque, 2 scenes	8	1
157.	Gentlemen Coon's Parade, Eth. musical sketch	3	
83.	German Emigrant, Dutch sketch	2	2
77.	Getting Square on the Call Boy, Eth. sketch	3	
17.	Ghost (The), Eth. sketch	2	
58.	Ghost in a Pawn Shop, Eth. sketch	4	
31.	Glycerine Oil, Eth. sketch, 2 sc.	3	
20.	Going for the Cup, Eth. interlude	4	
82.	Good Night's Rest, sketch	3	
130.	Go and Get Tight. Eth. farce	6	
86.	Gripsack (The), sketch	3	
70.	Guide to the Stage, Eth. sketch	3	
61.	Happy Couple, farce	2	1
142.	Happy Uncle Rufus, Eth. musical sketch	1	1
23.	Hard Times, Eth. extravaganza	5	1
118.	Helen's Funny Babies, Eth. burlesque	6	
3.	Hemmed In, Eth. sketch	3	1
48.	High Jack, the Heeler, Eth. sketch	6	
68.	Hippotheatron, sketch	9	
150.	How to Pay the Rent, farce	6	
71.	In and Out, sketch	2	
123.	Intelligence Office, Eth. sketch	2	1
33.	Jealous Husband, Eth. sketch	2	1
94.	Julius the Snoozer, Eth. burlesque 3 scenes	6	1
103.	Katrina's Little Game, Dutch act	1	2
1.	Last of the Mohicans, Eth. sketch	3	1
36.	Laughing Gas, Eth. sketch	6	1
161.	Limekiln Club in an Uproar (The), Eth. farce	8	1
18.	Live Injun, Eth. sketch, 4 scenes	4	1
60.	Lost Will (The), Eth. sketch	4	
37.	Lucky Job, farce, 2 scenes	3	2
90.	Lunatic (The), Eth. farce	3	
109.	Making a Hit, Eth. farce, 2 scenes	4	
19.	Malicious Trespass, Eth. sketch	3	
149.	Meriky, Eth. farce	3	1
151.	Micky Free, Irish sketch	5	
96.	Midnight Intruder, farce	6	1
147.	Milliner's Shop, Eth. sketch	2	1
129.	Moko Marionettes, Eth. eccentricity, 2 scenes	4	5
101.	Molly Moriarty, Irish musical sketch	1	1
117.	Motor Bellows, farce	4	
158.	Mr. Mikado, musical burlesque	6	4
44.	Musical Servant, Eth. sketch	3	
8.	Mutton Trial, Eth. sketch, 2 sc.	4	
119.	My Wife's Visitors, farce	6	1

THE

WONDERFUL TELEPHONE.

A BLACK SKETCH, IN ONE SCENE.

By FRANK DUMONT,

Author of "Marked for Life," "Absent Minded," "Held at Bay," "Wide Awake," "The Polar Bear," "The Medical Student," "A Desperate Situation," "Happy Uncle Rufus," "Cupid's Frolics," etc., etc.

AS PERFORMED BY THE SAN FRANCISCO MINSTRELS AT THEIR OPERA HOUSE, NEW YORK CITY, NOVEMBER 10, 1881.

TOGETHER WITH

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

NEW YORK
THE DE WITT PUBLISHING HOUSE

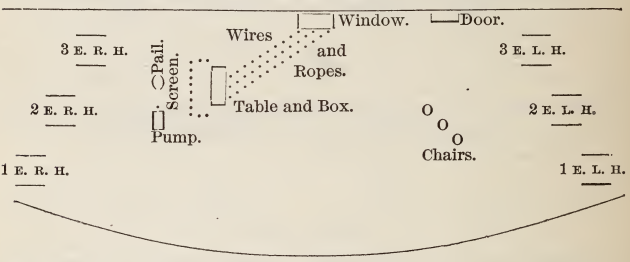
CAST OF CHARACTERS.

PHILANDER GULL, a travelling humbug.
CUSTARD, his man of all work.
TOBIAS PEEKER, BARNABY MILLER, MARGERY BLOSSOM, } Curiosity seekers.

TIME OF PLAYING—TEN MINUTES.

SCENERY.

Plain chamber, door and window in flat; set table with table-cloth reaching to floor; screen behind table; large box, painted black; attached to this box are two tin trumpets, the bells facing audience; a small fish horn is inserted in the middle of the box; long ropes stretch from the box out of the window. Set pail of water and large squirt gun behind screen. Three chairs on L.



PROPERTIES.

A box, with tin trumpets and fish-horn inserted in its side, the bells to point towards those forming the audience; a table and table-cloth; three chairs; screen, ropes and wires attached to box on the table; slice of pie and money; large feather, and small cracker; large tin squirt gun or force pump, pail of water; (a small garden force-pump, with hose and small nozzle, could be used to better advantage if such a one is at hand; in fact, any force pump that will send a scattered stream of water.)

COSTUMES.

GULL.—Shabby coat of black; colored vest; striped pants.
CUSTARD.—Very ragged; made up to look feeble and starved.
MILLER.—Extravagant darkey dress.
PEEKER.—Ditto.
MARGERY.—Flashy wench costume.

THE WONDERFUL TELEPHONE.

A Black Sketch.

SCENE.—*Plain chamber; door and window in flat.*

Enter PHILANDER GULL, R.

GULL. Everything favors me. The town is wild over it. Everybody has read of the wonderful telephone in the papers, and they're going crazy to see it. What a lucky idea it was for me to invent one of my own, and palm it off on these villagers for the genuine telephone. I'll humbug them out of enough money to get out of town, anyway. I failed as a fortune-teller, but in this new departure I'll gather a harvest of stamps, and will no longer walk from town to town. Where's my boy Custard? Custard! Custard! where are you? Custard!!

CUSTARD *enters while he is calling and stands at corner of stage, nibbling a large feather.*

CUSTARD (*feebly*). Is you calling me, Boss?

GULL. What are you doing with that feather?

CUS. Eating some chicken! (*nibbles feather*) I'm so hungry.

GULL. Throw that feather out of the room.

CUS. I'm gwine to plant it in the garden.

GULL. What for?

CUS. To see if I can't grow some little chickens. Yum—yum—yum. (*produces small cracker from pocket.*)

GULL. You are forever eating. Where did you get that cracker?

CUS. I heard it drop out of a baker's wagon and I snatched it.

GULL. Go and put it in the pantry. (*bus.*, CUSTARD *swallows the cracker*) Did you do as I said?

CUS. Yes, sir; I put it in the cupboard.

GULL. Custard, you know I have been a good boss to you. I dress you well, give you money and plenty to eat—don't I?

CUS. I haven't seen anything to eat! I'm tired of eating kindling wood and shavings.

GULL. You scoundrel, you gorge yourself with food and it makes you lazy. Look at yourself—you are so fat you can hardly walk.

CUS. I bet I could crawl through a pipe stem; and I'm so weak I'm afraid to fan myself—I might blow myself over.

GULL. Now, Custard, let us talk reason.

CUS. Yes, I'll eat raisins—anything.

GULL. I've discovered something that will make me a rich man. I'll let you into the secret. I'm going to fool my creditors, humbug the people, and skip out of town. Ha! ha! ha!

CUS. (*feebly*). Ha! ha'! ha! I'm—too—weak to skip.

GULL. But you shall have lots of food. Look at that machine on the table——

CUS. What the dickens is dat?

GULL. The newly discovered telephone. You'll see how it works by and by. I've advertised it all over town, and in a short time I will have an audience to witness its wonders.

CUS. Is all dem ropes on de telescope, too?

GULL. Not telescope—telephone!

CUS. (*spelling*). T-H-E-X double G-M-telephone, dat's de way to spell it.

GULL. Now, Custard, for the secret. You are to conceal yourself behind the table and talk and sing through them tin horns, while I make the people believe the sounds come from China or any other part of the world—transmitted by electricity!

CUS. I never eat any of that before. Is it good to eat?

GULL. Listen to me, sir. When I give you the wink or a signal, you are to sing or speak words suitable to what I shall be telling the audience. Do you hear?

CUS. What do I get for playing telescope?

GULL. Half of what I take at the door.

CUS. 'Spose you don't get nothing—do I get half of dat?

GULL. I'll surely get plenty of money. Come, hurry up. It is near the hour. Conceal yourself behind the table, and, above all, don't betray the trick—remember the money is for you and I—half of what I take at the door.

CUS. All right, Boss. But I'll be an awful weak telescope. I ain' got any strength.

GULL. Silence—some one comes. Quick—behind that table, and for your life make no sound to betray the bogus telephone. Remember, all depends upon you——

CUSTARD *hides behind table and peeks out.*

CUS. Say! Boss! Boss!

GULL. What is it?

CUS. Half what you take at the door! (*crouches down.*)

GULL. All right! Keep still and listen to everything I say to the audience, and don't do anything to contradict my statements.

Enter TOBIAS PEEKER, *door in flat.* GULL *comes forward to meet him.*

PEEKER. How much do you charge to see this great telephone?

GULL. One dollar, sir.

PEEK. Here it is. (*gives money.*)

CUSTARD *rises up.*

CUS. Boss—Boss—half of dat is mine. (*dodges down.*)

GULL. Come this way, sir, and take a seat. (PEEKER *sits upon chair,* L.)

Enter BARNABY MILLER *through door.*

MILLER. Professor, how much do you ask to witness the performance?

GULL. One dollar!

MIL. Well, times is awful hard—I've got no money—but here's a nice slice of cranberry pie. Will you take it?

CUSTARD *bobbing up and down anxious to get at the pie.*

CUS. Let him in, Boss. Take de pie. Oh, take de pie—don't linger—take de pie! (GULL *attempts to quiet him.*)

GULL. I will take the pie, sir. Come in and take a seat. (*takes pie and* MILLER *sits down,* L.)

CUS. Boss! half of what you take at de door.

Enter MARGERY BLOSSOM, *door in flat.*

MARGERY. Oh! Professor, I want to see the telephone; but pa won't give me any money, and I must see it. Let me in—and—and—I will allow you to kiss me—

CUS. Too thin! we want money!

GULL. Very well, miss—I accept the terms. (*kisses her.*)

CUS. (*excited*). Boss, half of what you take at de door!

MARGERY *sits,* L.

GULL. Now, ladies and gentlemen, I am about to introduce to your notice the newly invented telephone. There it is—those ropes and wires stretch far away—over the sea to Asia—Australia—and the Sandwich Islands.

CUS. I'll take a sandwich!

GULL. And even to Russia and China.

CUS. And Africa——

GULL. What I mean to say is this: a concert is now going on in the other part of the world, and I mean that you can hear it by means of my telephone, just as plain as though you were all there. When in reality it is over a million miles away.

CUS. Oh! what a lie——

GULL. The sound is transmitted by means of them wires and ropes, and you hear the melody through those trumpets. Hark! a million miles away they are playing the overture to "Martha." (*stamps foot.* CUSTARD *blows through fish-horn, and then through other horn he sings part of "Carry de News to Mary," verse commencing "Martha wept and Mary cried, We're all surrounded," etc., etc, etc. Audience applaud.* CUSTARD *shouts through horn, "What time is dinner ready?" All laugh.*)

GULL. You see that the people in that part of the world are jokers as well as musicians——

CUS. Don't forget dat pie, Boss——

GULL. You shall next listen to some popular airs from China. (*he lays pie on table while arranging rope.* CUSTARD *steals the pie and eats it ravenously,* GULL *being afraid to take it from him as it would expose the trick.*)

CUS. Oh! what immense pie. Let them all in—for pie——

GULL. Oh ! you villain, I'll settle with you when I get you alone.

CUS. I'll settle the pie ! !

GULL. Ladies and gentlemen, you will now listen to the Chinese National Anthem, performed in Hong Kong, while you sit here in America and hear it just as plain as they do. (*aside*) Custard, sing—Quick—— (CUSTARD *sings part of "Pull Down the Blinds"—his mouth being filled with pie he chokes and coughs through the trumpet. Here can be introduced many local hits upon noted town characters—such as "Charles Jones put something in that pie," and a hit upon incidents.* CUSTARD *is bellowing through trumpets, and* GULL *in a passion attempts to quiet him without exposing the fraud.*)

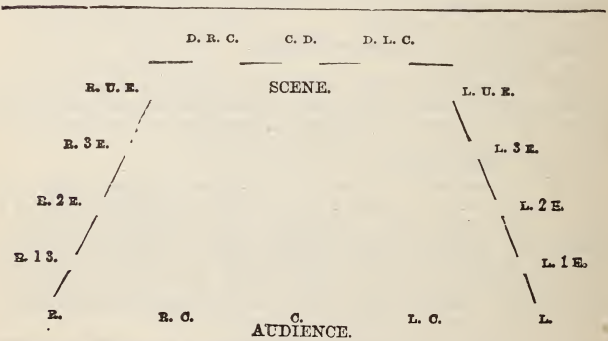
GULL. It's no use, he'll ruin everything, so I'll clear out while I can. (*aside to* CUSTARD) Amuse them while I go out and buy you some pie. Treat them to some more music. [*Hastily exist,* R.

CUS. (*through trumpet*). Come up all of you and take a drink ! ! (MILLER, PEEKER *and* MARGERY *hurry towards the trumpets, when* CUSTARD, *with the squirt gun, forces a stream of water in their faces, knocks over the screen, and prepares to escape out of window.* GULL *appears at window with gun and prevents* CUSTARD *from leaping out of the window.* CUSTARD *with the squirt gun deluges all who attempt to dislodge him from behind the telephone box. Animated confusion and uproar.*

CURTAIN.

EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



L.	Left.	C.	Centre.
L. C.	Left Centre.	R.	Right.
L. 1 E.	Left First Entrance.	R. 1 E.	Right First Entrance.
L. 2 E.	Left Second Entrance.	R. 2 E.	Right Second Entrance.
L. 3 E.	Left Third Entrance.	R. 3 E.	Right Third Entrance.
L. U. E.	Left Upper Entrance (wherever this Scene may be.)	R. U. E.	Right Upper Entrance.
D. L. C.	Door Left Centre.	D. R. C.	Door Right Centre.

De Witt's Acting Plays.

☞ Please notice that nearly all the Comedies, Farces and Comediettas in the following List are very suitable for representation by amateurs, as they need but little extrinsic aid from complex scenery and expensive costumes. They have attained their deserved popularity by their excellent plots, great humor and brilliant dialogue, no less than by the fact that they are the most perfect of any edition of plays ever published, whether as regards purity of text, accuracy and fullness of stage directions, and elegance of typography.

☞ Price, postage free, Fifteen Cents each, except otherwise indicated.

*** The figures in the columns indicate the number of characters—M. male; F. female.

No.		M.	F.
75.	Adrienne, drama, 3 acts	18	3
340.	After a Storm Comes a Calm, comedietta, 1 act	3	3
360.	*Alice in Wonderland, Juvenile play, 1 act	16	14
231.	All that Glitters is not Gold, comic drama, 2 acts	6	3
308.	All on Account of a Bracelet, comedietta, 1 act.	2	2
114.	Anything for a Change, comedy, 1act	3	3
167.	Apple Blossoms, comedy, 3 acts	7	3
93.	Area Belle, farce, 1 act	3	2
40.	Atchi, comedietta, 1 act.	3	2
89.	Aunt Charlotte's Maid, farce, 1 act	3	3
258.	Aunt Dinah's Pledge, drama, 2 acts	6	3
237.	Bachelor's Box, comedietta, 1 act.	4	1
348.	Bad Advice, comedy, 3 acts.	8	3
166.	Bardell vs. Pickwick, sketch, 1 act.	6	2
310.	Barrack Room, comedietta, 2 acts.	6	2
41.	Beautiful Forever, farce, 1 act.,	2	2
141.	Bells (The), drama, 3 acts.	9	3
223.	Betsey Baker, farce, 1 act.	2	2
67.	Birthplace of Podgers, farce, 1 act.	7	3
36.	Black Sheep, drama, 3 acts.	7	5
279.	Black-Eyed Susan, drama, 2 acts.	4	2
296.	Black and White, drama, 3 acts.	6	3
160.	Blow for Blow, drama, 4 acts	9	5
333	Blue Stocking, comedietta, 1 act.	2	2
179.	Breach of Promise, drama, 2 acts.	5	2
25.	Broken-Hearted Club, comedietta.	4	8
70.	Bonnie Fish Wife, farce, 1 act.	3	2
352.	Border Land, drama, 3 acts.	7	4
261.	Bottle (The), temp. drama, 2 acts.	11	6
226.	Box and Cox, romance, 1 act	2	1
356.	*Broken Fetters, drama, 5 acts.	7	3
24.	Cabman No. 93, farce, 1 act	2	2
199.	Captain of the Watch, com'etta, 1 act	8	2
351.	Case for Divorce, comedy-drama, 3a.	11	3
1.	Caste, comedy, 3 acts	5	3
175.	Cast upon the World, drama, 5 acts.	10	5
55.	Catharine Howard, hist. play, 3 acts.	12	5
333.	Caught at Last, comedietta, 1 act.	2	1
69.	Caught by the Cuff, farce, 1 act.	4	1
80.	Charming Pair, farce, 1 act.	4	3
65.	Checkmate, comedy, 2 acts.	8	5
68.	Chevalier de St. George, drama, 3a.	11	4
219.	Chimney Corner (The), drama, 2a.	5	2
76.	Chops of the Channel, farce, 1 act.	3	2
343.	Christmas Carol (A), sketch.	15	7
205.	Circumstances Alter Cases, comic operetta, 1 act	1	1
314.	Circumstantial Evidence, monologue.	0	1
326.	Cloud in the Honeymoon, sketch.	2	1
149.	Clouds, comedy, 4 acts	7	7
121.	Comical Countess, farce, 1 act	3	1
222.	Cool as a Cucumber. farce, 1 act.	3	2
248.	Cricket on the Hearth, drama, 3 acts	7	8
107.	Cupboard Love, farce, 1 act.	2	1
152.	Cupid's Eye-Glass, comedy, 1 act.	1	1
52.	Cup of Tea, comedietta, 1 act.	3	1
48.	Cut Off with a Shilling, comedietta, 1 act.	2	1

No.		M.	F.
113.	Cyril's Success, comedy, 5 acts.	10	4
20.	Daddy Gray, drama, 3 acts	8	4
286.	Daisy Farm, drama, 4 acts.	10	4
4.	Dandelion's Dodges, farce, 1 act.	4	2
22.	David Garrick, comedy, 3 acts	8	3
275.	Day After the Wedding, farce, 1 act	4	2
96.	Dearest Mamma, comedietta, 1 act.	4	3
353.	Dear Uncle, comedy, 4 acts.	10	4
16.	Dearer than Life, drama, 3 acts.	8	6
58.	Deborah (Leah), drama, 3 acts	7	6
342.	Declined with Thanks, comedietta, 1 act.	5	3
125.	Deerfoot, farce, 1 act.	5	1
71.	Doing for the Best, drama, 2 acts.	5	3
142.	Dollars and Cents, comedy, 3 acts.	9	4
330.	Don't be too Quick to Cry Wolf, comedietta, 1 act.	2	1
357.	*Down the Black Canon, drama, 4a.	10	3
204.	Drawing-Room Car, comedy, 1 act.	2	1
21.	Dreams, drama, 5 acts.	6	3
318.	Drop of Water (A), comedy, 1 act.	2	1
344.	Dross, drama, 3 acts.	6	5
263.	Drunkard (The), drama, 5 acts.	13	5
240.	Drunkard's Doom, drama, 2 acts.	15	5
260.	Drunkard's Warning, drama, 3 acts	6	3
186.	Duchess de la Valliere, play, 5 acts	6	5
242.	Dumb Bells (The), farce, 1 act.	4	2
47.	Easy Shaving, farce, 1 act	5	2
283.	E. C. B. Susan Jane, musical burlesque, 1 act.	8	1
202.	Eileen Oge, Irish drama, 4 acts.	11	3
315.	Electric Love, farce, 1 act.	1	1
297.	English Gentleman (An), comedy drama, 4 acts	7	4
200.	Estranged, operetta, 1 act	2	1
135.	Everybody's Friend, comedy, 3 acts	6	5
346.	False Pretensions, comedy, 2 acts.	8	6
230.	Family Jars, musical farce, 2 acts.	5	2
103.	Faust and Marguerite, drama, 3 acts	9	7
9.	Fearful Tragedy in the Seven Dials, interlude, 1 act.	4	1
128.	Female Detective, drama, 3 acts.	11	5
101.	Fernande, drama, 3 acts	11	1
99.	Fifth Wheel, comedy, 3 acts.	10	2
262.	Fifteen Years of a Drunkard's Life, melodrama, 3 acts	10	4
329.	Fireside Story (A), Christmas comedietta, 1 act.	2	3
339.	First Come, First Served, comedietta, 1 act.	3	3
145.	First Love, comedy, 1 act.	4	1
102.	Foiled, drama, 4 acts	9	3
350.	Foolish Investment (A) comedietta, 1 act.	6	2
322.	For Myself Alone, drama, 3 acts.	8	2
88.	Founded on Facts, farce, 1 act.	4	2
259.	Fruits of the Wine Cup, drama, 3 acts	6	4
192.	Game of Cards (A) comedietta, 1 act	3	1
74.	Garrick Fever, farce, 1 act	7	4
53.	Gertrude's Money Box, farce, 1 act.	4	1
73.	Golden Fetters (Fettered), drama, 3a	12	4
30.	Goose with the Golden Eggs, farce, 1 act	5	3

* Price twenty-five cents.

De Witt's Acting Plays.—Continued.

No.		M.	F.
131	Go to Putney, farce, 1 act	4	3
276.	Good for Nothing, comic drama, 1a.	5	1
335.	Great Hindoo Secret, comedy, 3 acts	8	6
306.	Great Success (A), comedy, 3 acts.	8	5
277.	Grimshaw, Bagshaw and Bradshaw, farce, 1 act.	4	2
321.	Guardian, (The), comedy, 2 acts.	4	2
206.	Hair Apparent (The) farce, 1 act	5	1
241.	Handy Andy, drama, 2 acts	10	3
347.	Happy Day (A), comedietta, 1 act.	10	3
28.	Happy Pair, comedietta, 1 act.	1	1
151.	Hard Case (A), farce, 1 act	2	
8.	Henry Dunbar, drama, 4 acts.	10	3
180.	Henry the Fifth, hist. play, 5 acts.	38	5
393.	Her Only Fault, comedietta, 1 act.	2	2
19.	He's a Lunatic, farce, 1 act.	3	2
358.	*Hick'ry Farm, comedy-drama, 2a.	6	2
60.	Hidden Hand, drama, 4 acts	5	5
191.	High C, comedietta, 1 act	3	3
246.	High Life Below Stairs, farce, 2 acts.	9	5
301.	Hinko, romantic drama, 6 acts.	12	7
224.	His Last Legs, farce, 2 acts.	5	3
187.	His Own Enemy, farce, 1 act.	5	1
174.	Home, comedy, 3 acts	4	3
211.	Honesty is the Best Policy, play, 1a.	2	
64.	Household Fairy, sketch, 1 act	1	1
190.	Hunting the Slippers, farce, 1 act.	4	1
197.	Hunchback (The), play, 5 acts	14	2
225.	Ici on Parle Francais, farce, 1 act.	3	4
252.	Idiot Witness, melodrama, 3 acts.	7	2
18.	If I had a Thousand a Year, farce, 1a	4	3
116.	I'm not Mesilf at all, Irish stew, 1a.	3	2
129.	In for a Holiday, farce, 1 act.	2	3
159.	In the Wrong House, farce 1 act.	4	2
278.	Irish Attorney (The), farce, 2 acts.	8	2
282.	Irish Broom Maker, farce, 1 act.	9	3
243.	Irish Lion (The), farce, 1 act	8	3
273.	Irishman in London, farce, 1 act.	6	3
271.	Irish Post (The), drama, 1 act.	9	3
270.	Irish Tiger (The), farce, 1 act.	5	2
244.	Irish Tutor (The), farce, 1 act.	5	2
274.	Irish Widow (The), farce, 2 acts	7	1
122.	Isabella Orsini, drama, 4 acts.	10	5
177.	I Shall Invite the Major, comedy, 1a	4	1
100.	Jack Long, drama. 2 acts.	9	2
299.	Joan of Arc, hist. play, 5 acts.	26	6
139.	Joy is Dangerous, comedy, 2 acts.	3	3
361.	†Katharine, travesty, 4 acts	8	3
17.	Kind to a Fault, comedy, 2 acts.	6	4
233.	Kiss in the Dark (A), farce, 1 act.	2	3
309.	Ladies' Battle (The), comedy, 3 acts	7	2
86.	Lady of Lyons, play 5 acts.	12	5
137.	L'Article 47, drama, 3 acts.	11	5
72.	Lame Excuse, farce, 1 act	4	2
144.	Lancashire Lass, melodrama, 4 acts.	12	3
34.	Larkins' Love Letters, farce, 1 act.	3	2
189.	Leap Year, musical duality, 1 act.	1	1
253.	Lend Me Five Shillings, farce, 1 act	5	3
111.	Liar (The), comedy, 2 acts.	7	2
119.	Life Chase, drama, 5 acts	14	5
239.	Limerick Boy (The), farce, 1 act.	5	2
48.	Little Annie's Birthday, farce, 1 act	2	4
295.	Little Em'ly, drama, 4 acts	8	8
32.	Little Rebel, farce, 1 act.	4	3
164.	Little Ruby, drama, 3 acts	6	6
165.	Living Statue (The), farce, 1 act.	3	2
228.	Loan of a Lover, vaudeville, 1 act.	4	1
109	Locked in, comedietta, 1 act.	2	2
85.	Locked in with a Lady, sketch	1	1
87.	Locked Out, comic scene	1	2
143.	Lodgers and Dodgers, farce, 1 act	4	2
219.	London Assurance, comedy, 5 acts.	10	3

No.		M.	F.
332.	Loved and Lost, drama, 1 act.	2	1
334.	Lover's Stratagem, comedy, 3 acts	8	
291.	M. P., comedy, 4 acts.	7	2
210.	Mabel's Manœuvre, interlude, 1 act	1	3
163.	Marcoretti, drama, 3 acts	10	2
154.	Marie and Magdalena, play, 4 acts.	8	6
338.	Majorie Daw, comedietta, 2 acts.	2	1
64.	Marriage at any Price, farce, 1 act.	5	3
249.	Marriage a Lottery, comedy, 2 acts.	3	4
208.	Married Bachelors, comedietta, 1a.	3	2
39.	Master Jones' Birthday, farce, 1 act.	4	2
7.	Maud's Peril, drama, 4 acts.	5	3
362.	†Mephistopheles, travesty, 4 acts.	5	2
49.	Midnight Watch, drama, 1 act.	8	2
15.	Milky White, drama, 2 acts.	4	2
46.	Miriam's Crime, drama, 3 acts.	5	2
51.	Model of a Wife, farce, 1 act	3	2
302.	Model Pair (A), comedy, 1 act.	2	2
184.	Money, comedy, 5 acts.	17	3
250.	More Blunders than One, farce, 1a.	4	3
312.	More Sinned against than Sinning, original Irish drama, 4 acts.	11	
234.	Morning Call (A), comedietta, 1 act	1	1
108.	Mr. Scroggins, farce, 1 act.	4	3
188.	Mr. X., farce, 1 act	3	3
324.	My Mysterious Rival, come'etta, 1a.	2	2
216.	My Neighbor's Wife, farce, 1 act.	3	3
236.	My Turn Next, farce, 1 act.	4	2
169.	My Uncle's Suit, farce, 1 act.	4	1
193.	My Walking Photograph, musical duality, 1 act	1	1
267.	My Wife's Bonnet, farce, 1 act.	3	4
130.	My Wife's Diary, farce, 1 act.	3	1
92.	My Wife's Out, farce, 1 act.	2	2
218.	Naval Engagements, farce, 2 acts.	4	2
140.	Never Reckon your Chickens, etc., farce, 1 act.	3	4
115.	New Men and Old Acres, comedy, 3a	8	5
2.	Nobody's Child, drama, 3 acts.	18	3
57.	Noemie, drama, 2 acts.	4	4
104.	No Name, drama, 5 acts	7	5
112.	Not a bit Jealous, farce, 1 act.	3	5
298.	Not if I Know it, farce, 1 act.	4	4
185.	Not so bad as We Seem, play, 5 acts.	13	3
84.	Not Guilty, drama, 4 acts.	10	6
117.	Not such a Fool as he Looks, drama, 3 acts.	5	4
175.	Nothing like Paste, farce, 1 act.	3	1
14.	No Thoroughfare, drama, 5 acts.	13	6
300.	Notre Dame, drama, 3 acts	11	8
327.	Number Two, farce, 1 act.	2	1
269.	Object of Interest (An), farce, 1 act	4	3
268.	Obstinate Family (The), farce, 1 act	3	3
173.	Off the Stage, comedietta, 1 act.	3	3
331.	(Old Clothes) Merchant of Venice, burlesque, 1 act	3	3
227.	Omnibus (The), farce, 1 act.	5	4
176.	On Bread and Water, farce, 1 act.	1	2
254.	One Too Many, farce, 1 act	4	2
33.	One Too Many for Him, farce, 1 act	2	3
319.	One Year, comedy-drama, 4 acts.	5	5
3.	£100,000, comedy, 3 acts.	9	4
336.	On His Devoted Head, domestic scene, 1 act.	1	1
90.	Only a Halfpenny, farce, 1 act	2	2
170.	Only Somebody, farce, 1 act.	4	2
289.	On the Jury, drama, 4 acts.	8	5
97.	Orange Blossoms, comedietta, 1 act	3	3
66.	Orange Girl, drama, 4 acts.	18	4
209.	Othello, tragedy, 5 acts.	16	2
172.	Ours, comedy, 3 acts.	6	3
94.	Our Clerks, farce, 1 act.	4	1

* Price twenty-five cents.

† Price fifty c

ETHIOPIAN AND COMIC DRAMA.—Continued.

No.		M.	F.
49.	Night in a Strange Hotel, Ethiopian sketch	2	
132.	Noble Savage, Eth. sketch	4	1
153.	Norah's Good Bye, Irish musical sketch	2	1
145.	No Pay No Cure, Eth. sketch	5	
22.	Obeying Orders, Eth. sketch	2	1
27.	100th Night of Hamlet, Eth. sketch	7	1
125.	Oh, Hush! operatic olio, 3 scenes	4	1
30.	One Night in a Bar-Room, Eth. sketch	7	
114.	One Night in a Medical College, Eth. sketch	7	1
76.	One, Two, Three, Eth. sketch	7	
91.	Painter's Apprentice, Eth. farce	5	
87.	Pete and the Peddler, Eth. and Irish sketch	2	1
35.	Pleasant Companions, Eth. sketch	5	1
92.	Polar Bear, Eth. farce	4	1
9.	Policy Players, Eth. sketch	7	
57.	Pompey's Patients, Eth. interlude, 2 scenes	6	
65.	Porter's Troubles, sketch	6	1
66.	Port Wine vs. Jealousy, sketch	2	1
15.	Private Boarding, farce	3	3
14.	Recruiting Office, Eth. sketch	5	
105.	Rehearsal (The), Irish farce, 2 sc.	4	2
45.	Remittance from Home, Ethiopian sketch	6	
55.	Rigging a Purchase, Eth. sketch	3	
31.	Rival Artists, Eth. sketch	4	
26.	Rival Tenants, Eth. sketch	4	
38.	Rival Barbers' Shops, Eth. farce	6	1
15.	Sam's Courtship, Eth. farce	2	1
59.	Sausage Makers, Eth. sketch, 2 sc.	5	1
21.	Scampini, pantomime, 2 scenes	6	3
60.	Scenes in Front of a Clothing Store, farce	7	1
80.	Scenes on the Mississippi, Eth. sketch, 2 scenes	6	
84.	Serenade (The), Eth. sketch, 2 sc.	7	
38.	Siamese Twins, Eth. sketch, 2 sc.	5	
74.	Sleep Walker, Eth. sketch, 2 scenes	3	
46.	Slippery Day, Eth. sketch	6	1
69.	Squire for a Day, Eth. sketch	5	1
56.	Stage-struck Couple, Eth. interlude	2	1
72.	Strangers, Eth. burlesque	1	1
13.	Streets of New York, sketch	6	
16.	Storming the Fort, sketch	5	
7.	Stupid Seavant, sketch	2	
121.	Stocks Up! Stocks Down! Eth. farce	2	
154.	Sulphur Bath, Eth. farce	3	
47.	Take It, Don't Take It, Eth. sketch	2	
54.	Them Papers, Eth. sketch	3	
100.	Three Chiefs, Eth. sketch, 2 scenes	6	
102.	Three A. M., sketch, 2 scenes	3	1
34.	Three Strings to one Bow, Eth. sketch	4	1
122.	Ticket Taker, Eth. farce	2	
2.	Tricks, Eth. sketch	5	2
104.	Two Awfuls, Eth. sketch	5	
5.	Two Black Roses, Eth. sketch	4	1
28.	Uncle Eph's Dream, Eth. sketch, 2 scenes	3	1
156.	United States Mail, Eth. farce	2	2
134.	Unlimited Cheek, Eth. sketch	4	1
62.	Vinegar Bitters, Eth. sketch	6	1
32.	Wake up, William Henry, Eth. sketch	3	
39.	Wanted, a Nurse, sketch	4	
75.	Weston, the Walkest, Dutch sketch	7	1
93.	What Shall I Take? Eth. farce	7	1
29.	Who Died First? Eth. sketch	3	1
97.	Who's the Actor? Eth. farce	4	
137.	Whose Baby is it? Eth. sketch	2	1
143.	Wonderful Telephone, Eth. sketch	4	1
99.	Wrong Woman in the Right Place, sketch, 2 scenes	2	2
85.	Young Scamp, Eth. sketch	3	
116.	Zacharias' Funeral, Eth. farce	6	

A Complete Descriptive Catalogue of De Witt's Acting Plays and De Witt's Ethiopian and Comic Drama, containing Plot, Costumes, Scenery, Time of Representation, and all other information, mailed free and post-paid on application. Address as on First Page of this Catalogue.

An Indispensable Book for Amateurs.

HOW TO MANAGE AMATEUR THEATRICALS.

Being plain instructions for construction and arrangement of Stage, making Scenery, getting up Costumes, "*Making Up*" to represent different ages and characters, and how to produce stage Illusions and Effects. Also hints for the management of Amateur Dramatic Clubs, and a list of pieces suitable for Drawing Room Performances. Handsomely illustrated with Colored Plates.

Price, 25 Cents.

DE WITT'S SELECTIONS

FOR

AMATEUR AND PARLOR THEATRICALS.

Nos. 1, 2, 3, 4 & 5.

Being choice selections from the very best Dramas, Comedies and Farces. Specially adapted for presentation by Amateurs, and for Parlor and Drawing Room Entertainments.

Each number, 25 Cents.

PANTOMIME PLAY,

"HUMPTY DUMPTY."

The celebrated Pantomime, as originally played for 1,000 nights by the late GEORGE L. FOX. Arranged by John Denier, Esq. Eight male, four female characters.

Price, 25 Cents.

UNIVERSITY OF ILLINOIS-URBANA
3 0112 045502058